1837

Bulwer's New Play: Review of The Duchess de la Valliere

N. Beverley Tucker

Repository Citation

Tucker, N. Beverley, "Bulwer's New Play: Review of The Duchess de la Valliere" (1837). Faculty Publications. 1355.
https://scholarship.law.wm.edu/facpubs/1355

Copyright c 1837 by the authors. This article is brought to you by the William & Mary Law School Scholarship Repository.
https://scholarship.law.wm.edu/facpubs

It seems among the caprices of literature, that one whose life has excited an interest so universal, and whose deserts are even more than the splendors of his reign, the solemn grace of his court, or the costly treasures (some) of Rupes,—with so rare a poetry the memory of Louis XIV—that one who has been a poet, whose every song was a drama, should have furnished so little inspiration to a poet, and escaped altogether the resurrection of the stage.

The above is not our own. It is the first sentence of a sort of critique résumée, under the name of a preface, prefixed by Mr. Bulwer himself to his play. We have given the thought in his own words, by way of furnishing the style-flaunces, who copy Mr. Bulwer's fashions, with a specimen of the latest cut, in the art of involution, convolution, and obscurity. Having said this, we beg leave to add, for ourselves, that we do not altogether dissent from the opinion here expressed. It would not have been strange, if the taste, which introduced Jane Shore upon the stage, as a heroine, had selected, for the like use, a person whose crimes did not so deeply dishonor her sex, and whose redeeming virtues are certainly far less apocryphal than those of the aban­ doned adulterous paramour of Edward IV. The age which tolerated the one, might perhaps have smiled favorably on the other, and the tragedy of Madame de la Valliere, might, in that day, have taken its turn upon the stage, with the obsolete comedies of Congreve and Farquhar.

This have they had their day; and a change in the manners and tastes of society has driven them from the stage. The same change has probably deterred dramatic writers from other adventures in that line. It is worthy of remark that, while the stage is said to hold the mirror up to nature, and to exhibit her to the audience, it has the further property of exhibiting the audience themselves to the rest of the world. Plays which do not please, can never attract full houses; and no judgment that criticism can pronounce in the field, will prevent them from being held aside for such as do please. The success of these is the test of the only merit about which the managers of theatres feel any concern. They thus retain their place upon the stage; they find their way to the press; they become one of the amusements of the drawing-room; and go down to posterity, unerring criterion of the taste and manners of the age which favored them.

We know enough of the private life and character of men who figured in the world in the days of Queen Ann and the first George, to be pretty sure that the manners and the drama of that day were, alike, different from the manners and the drama of this; and the connexions between the two is not only proved by the reason and nature of the thing, but established by history.

While we concur, then, with Mr. Bulwer, in wondering that the corrupt taste of a corrupt society did not seize upon the character of Madame de la Valliere, as a bonne bouche for an appetite at once dainty and voracious, at once refined and gross—an object in the contemplation of which, leniency and sentiment might take their turn of enjoyment; we may again be allowed to wonder, what he has seen in the character of his contemporaries, which lends him to suppose that such an exhibition can be acceptable to them. Are we to infer that the vice of inconstancy has preferred its claim to Mr. Bulwer's good offices, and insists on being exhibited to the public in the same favorable light with theft and murder? Is it necessary to the completion of his exhibition gallery, that the pictures of the generous highwayman, the philosophic assassin, and the virtuous demagogue, should be accompanied by that of the sentimental and devout courtier? Does he mean to confess himself with thus painting all the cardinal sins of both sexes, enlever de rue, or does he propose to go on and complete the series, by showing up the amiable and attractive accompaniments of minor offences; the grace and address of the blackleg, the surly honesty of the drundlamb, and the upprisons and infectious mirth of the heroes of the Corinthian school? Perhaps not. Mr. Bulwer may probably think these less hurtful offenders unworthy of his offices good or ill, and may leave their fame to the care of Mr. Pierce Egan.

We do not profess to have much acquaintance with the character and tastes of the playing public, either of Great Britain, or the larger cities of the United States. In such vast assemblages of people, there may be enough of that class who delight to gloat over exhibitions of splendid villainy and alluring sensuality, to fill the pockets of the actors, although there may be another and more numerous class banished from the theatre by such scenes. If so, they may set wisely in their generation, in thus entering for the tastes of the best customers. Of them much, thank God! we are sure. We are absolutely sure, that, in our unrefined, unenlightened, unsuperseding, uncultured community of white and black, no such dramas as this of Mr. Bulwer's would draw together such audiences as would pay the candle-snuffer. We have—and again we say thank God!—we have no titled libertines, no demi-reps of quality, no haughty diversions—none either rich, or great, or noble, who seek their wives from the stage or the stews. What we may come to with proper training; how we may be infected by the example of sin, in high places, and the outrageous violation of all the delicacies of life on our very brows, we are not prepared to predict. But, as yet, we can speak of the maidens and matrons of Virginia with a proud confidence, that the example of her degenerate sons has not yet inclined them to dishonor the memory of their chaste mothers, by frequenting and favoring exhibitions intended to glory over such crimes, which unites a woman for all the duties of life.

Among the Romans the same of virtue was given, ecclesiastic grade, to that one quality, without which no man in that iron commonwealth was capable of performing the duties of a citizen. In like manner, among ourselves, and in reference to the softer sex, the word is applied to that, without which no woman is worthy to become a wife and a mother. There is nothing arbitrary in this precept. Its universal adoption is nature's testim­ony to important truths. What dependances on the principles of any man, however extensive and correct his code of morals, whose firmness is sure to fail him at the approach of danger? Then look at the condition of woman in a virtuous, enlightened, and refined society. Estimate the advantages of her position. Her every
Scott, after having won a fame as a poet, which well
might satisfy the aspirations of any man, suddenly
threw aside the lyre, and betook himself to novel writ­
ing. We suspected, what he has since avowed, that he
gave way before the overpowering march of Byron's
genius. But for this, the Waverley Novels might never
have been written. But Mr. Bulwer has not been
forced to yield to any such necessity. Though not
among his warmest admirers, and by no means think­
ing, as he obviously does, that he has thrown Sir Wal­
ter into the shade, we still admit his superiority over
the stiff, inflated, and unnatural James, or the dull,
prosaic Ritchie. In short, we freely award him the first
place (as D'Israeli withdraws from the contest) among
living novelists; and we must therefore ascribe his ad­
venture, in a new line of composition, to the prompt­
ings of a generous ambition, the instinct of conscious
genius. We see him, like Alexandre, set forth in quest
of new worlds to conquer, and offer him our regrets,
that he has but invaded a barren province, in which he
is not likely to reap many laurels. We cannot promise
him success, and proceed to tell the reader why.

In the first place, then, we infer from Mr. Bulwer's
premise, (which, by the way, we invite the reader to
read and compare with Mr. bye's commentary on the
writing of his own play) that he thinks himself particu­
larly fortunate in the selection of his subject and mate­
rials, and that he is conscious of having worked them
up with his best skill. MATERIENS AGED APUS. So he
thinks. Now let us examine both.

Mademoiselle de la Valliere is represented by Mr.
Bulwer as the only and orphan child of a valiant noble,
who had betrothed her in childhood to his friend and
comrade in arms, the gallant Bragelone. Why it is that
this bearded warrior, who is a very knight of romance,
chooses for his LADYE LOVIE an infant in the nurse's arms,
and perils all his hopes of domestic bliss on the chance
of making himself acceptable to her, when he had grown
out of fashion with every body else, is not explained.
So it is; he wears her in his heart, and cultivates the ro­
mantic enthusiasm of a devoted knight, until it becomes
passionate love. The lady does not return his passion,
but requires it with the highest esteem and admiration.
Under these circumstances they part, he to the wars,
and she to change the solitude of her mother's chateau
and perils all his hopes of domestic bliss on the chance
of making himself acceptable to her, when he had grown
out of fashion with every body else, is not explained.
So it is; he wears her in his heart, and cultivates the ro­
mantic enthusiasm of a devoted knight, until it becomes
passionate love. The lady does not return his passion,
but requires it with the highest esteem and admiration.
Under these circumstances they part, he to the wars,
and she to change the solitude of her mother's chateau
and perils all his hopes of domestic bliss on the chance
of making himself acceptable to her, when he had grown
out of fashion with every body else, is not explained.
So it is; he wears her in his heart, and cultivates the ro­
mantic enthusiasm of a devoted knight, until it becomes
passionate love. The lady does not return his passion,
but requires it with the highest esteem and admiration.
Under these circumstances they part, he to the wars,
and she to change the solitude of her mother's chateau
and perils all his hopes of domestic bliss on the chance
of making himself acceptable to her, when he had grown
out of fashion with every body else, is not explained.
So it is; he wears her in his heart, and cultivates the ro­
mantic enthusiasm of a devoted knight, until it becomes
passionate love. The lady does not return his passion,
but requires it with the highest esteem and admiration.
Under these circumstances they part, he to the wars,
and she to change the solitude of her mother's chateau
and perils all his hopes of domestic bliss on the chance
of making himself acceptable to her, when he had grown
out of fashion with every body else, is not explained.
So it is; he wears her in his heart, and cultivates the ro­
mantic enthusiasm of a devoted knight, until it becomes
passionate love. The lady does not return his passion,
but requires it with the highest esteem and admiration.
Under these circumstances they part, he to the wars,
and she to change the solitude of her mother's chateau
and perils all his hopes of domestic bliss on the chance
of making himself acceptable to her, when he had grown
out of fashion with every body else, is not explained.
So it is; he wears her in his heart, and cultivates the ro­
mantic enthusiasm of a devoted knight, until it becomes
passionate love. The lady does not return his passion,
but requires it with the highest esteem and admiration.
Under these circumstances they part, he to the wars,
and she to change the solitude of her mother's chateau
and perils all his hopes of domestic bliss on the chance
of making herself acceptable to her, when he had grown
out of fashion with every body else, is not explained.
So it is; he wears her in his heart, and cultivates the ro­
mantic enthusiasm of a devoted knight, until it becomes
passionate love. The lady does not return his passion,
gance and extravagant absurdity, (for which last, note the words in italics) the very conception of which bespeaks a mind combustible as tinder, is uttered in the old baronial castle, to her mother, on the eve of her departure for court. What wonder then, that when she sees the incarnation of this false idea of her dreams, in the person of the king, her passion bursts into flame. Unconsciously of the nature of her feelings, she does not attempt to conceal them, but prattles to the ladies of the court of her high reaching passion, in a strain, which the writer would have us take as a proof of purity unsuspecting its own weakness.

By a most clumsy contrivance, the king is made to overhear this language of passionate admiration; and, on this hint, he speaks. Suddenly the lady freezes, and assumes a coy and shrinking reserve, which only renders her more attractive.

The affair now goes on with due despatch and due decorum, when Bragelone suddenly makes his appearance at court. First he meets with the Duc de Lauzun, of whom he asks the air of the day, in regard to this amour; and requires his intelligence by playing the braggart, in a style of pathos magnanimity, which puts to shame all the artificial rules of those who quarrel by the book. They fight; the duke is disarmed, and spared; and the lover goes raging in quest of his mistress. Her heart bleeds, lends her with kilngagate in blank verse, and seeks her into a consent to steal away from court under his protection.

He leaves her in a convent, from which, "nothing loath," she is taken by the king, returns to Fontainebleau, and, on due terms, becomes Madame de Buchesse de la Valliere.

In this elevation she is not happy. The idea of having dishonored her father's name, and broken the heart of her mother, is quite disagreeable; and she seems with as bad a grace, her lover becomes excessively envious. This altercation of crime and repentance is, no doubt, consoling to ladies, who can thus persuade themselves that guilt has not yet reached the heart; and a gallant lover should not deny them the comfort of filling up the pauses of passion with luxurious tears.

The king, however, is at a loss to understand, how any woman can reproach herself for yielding to the fascinations of his person, his crown, and his glory, and is quite vexed that the lady cannot be brought to see the matter in the same light; but, over-looking the two latter, and loving him only for himself, considers her case as that of

"Some poor village Phoebes, Whom her false Labin has betrayed,"
"I would not have it so," he adds. "My fame, my glory, The purple and the orb are part of me; And thou shouldst love them for my sake, and feel I were not Louis, were I less the king."

There is no disputing with tastes, and least of all with royal tastes. But nature is nature in kings as in other men; and such a taste as is here attributed to Louis, has never before been predicated by Uloth or fortune; for he had ever loved), and she announces to him, her determina-

The story gets to the ears of Madame de Montespan, whose resentment is aroused against Lauzun (whom alone she had ever loved), and she announces to him her determination to ruin him. He gets the start of her, and ruins her. How, is not told, but she is dismissed, and the king is left without a mistress.

But the capital error of Madame de la Valliere is, that she is, in other things, quite too conscientious for her situation; and, instead of making herself the medium through which the favor of the king may be obtained, she provokes the malice as well as the envy of his courtiers, by making herself the judge of the reasonableness of the suits she is requested to prefer. This was carrying the matter too far. If she chose to compound for her indulgence in one darling sin, by a rigid observance of all the forms of devotion—and to dress herself in sackcloth, when her lover wished to see her glittering in brocade, that was her affair and his. But that the partner of the monarch's lawless love should make herself the keeper of his conscience, to the prejudice of all vices but her own, was not to be endured. The aim therefore of the whole court was to supplant her, and accordingly the Duc de Lauzun, a profligate minois, contrives to introduce and to palm upon the king, his own mistress, the Marchioness de Montespan.

It so happens, that, about this time, news arrives of the death of Bragelone, and the king, in speaking of it to his mistress, discovers the secret of her friendship for him, and their early betrothal. The thought, that she perhaps had once loved another, and that he was not the first who ever had a place in her heart, strikes with horror the refined and fastidious voluptuary, and disposes him to seek consolation in the arms of one, who was already the wife of one man, and the mistress of another. With the philosophy of this we have nothing to do, and here again allow Mr. Bulwer to arrange his apologies to consequence to his own mind. It results accordingly, that, within twelve hours after the conversation about Bragelone, the king falls in love with Madame de Montespan, whom he had never thought of before, and that she is instantly and openly installed before the whole court in the place of Madame de la Valliere, who is dismissed.

Bragelone all this time is not dead, but has retired from the world, and taken the habit of a Franciscan monk. In this character he visits Madame de la Valliere in her retirement, and passing himself upon her as his brother, shows her the evidence of his sorrows and death, and those of her lady's mother, until she, too, determines to take the veil. Within the hour, here comes the king upon some unimaginable Iler case as till of father and the royal sinner, in which the latter is, of course, overpowered, and struck dumb by the eloquent reproaches of the other.

About this time it occurs to Lauzun, that the rich provision on which Madame de la Valliere had retired, may mend his shattered fortune; and as he had handed over his mistress to the king, he probably thought a fair exchange the fairest of all possible things. He prefers his suit to the lady, and is, of course, rejected. The story gets to the ears of Madame de Montespan, whose resentment is aroused against Lauzun (whom alone she had ever loved), and she announces to him her determination to ruin him. He gets the start of her, and ruins her. How, is not told, but she is dismissed, and the king is left without a mistress.

Now, as the king is capable of living without a mistress about as long as a courtier can live out of favor, a
patriot in a minority, or a fish out of water, and as he is at the moment unprovided with this necessary of life, he bethinks himself of Madame de la Valliere—
goes in quest of her, and finds her in the act of taking the veil. This time she perseveres, goes through with the ceremony, assures the king of her constancy,
fortifies him with the hope that her prayers in his behalf may now be heard, and extenuates victors.

Such is the outline of our drama. In its execution, whether we consider the mere composition, the picture of manners, or the conception or development of character, we see little adequate to Mr. Bulwer's pretensions, his previous reputation, or even our own former estimate of his merits. Madame de la Valliere is a character with which, we suspect, few young men of liberal habits have failed to form an acquaintance. As amiable, benevolent courtesan is nothing new under the sun. Nor is there anything strange in her alternate amiable, benevolent courtesan is nothing new under the sun.

In the next breath as his master in sober earnestness requests, he vanquishes and its pathos, We can hardly conceive a higher reach of wit's revenge on fools than to attempt any improvement upon it. Tincted, like the rainbow in the lines of heaven, any imitation in mere earthly colors must fail entirely.

The character of Bragelone, on which apparently Mr. Bulwer prides himself, is of the very common-place of romance, from Amadis de Gaul to Miss Baillie's plays, in which there is not some such character. Of the other characters we will but remark, that the unmingled proficiency of Lauzun and his Marchioness, can excite no interest of any sort, and that we never found our old and witty friend Grammont so dull as he appears here. As to the Marquis de Montespan, we find the kind of satire, of which we have any wish to see an expurgated edition of the Bible, in which the history of Mary Magdalene shall be omitted. But the poetry of that character is all exhausted. The picture which represents her sitting at the fountain, washing them with her tears, and like the soft plant, shut out all wrong, and shrink from vice, by instinct, as the wise by knowledge.

Grammont says of the budding love of the young lady:

"Who speaks of love?
The sun-flower, gazing on the Lord of Heaven,
Asks but its sun to shine; Who speaks of love?
The great sun that in dazzling splendor
With an unconscious and an easy sweetness,
Shone on the earth; who can then wonder
Of purest thought her heart glides on to danger."

In the spirit here indicated, the lady herself says to her jesting companions:

"Some natures take from innocence the love
Experience teaches; and their delicate
Like the soft plant, shut out all wrong, and shrink
From vice, by instinct, as the wise by knowledge."

"She bears the smiling malice of her comrades
With an unconscious and an easy sweetness;
As if alike from innocence the love
Experience teaches; and their delicate
Like the soft plant, shut out all wrong, and shrink
From vice, by instinct, as the wise by knowledge."

In the spirit here indicated, the lady herself says to her jesting companions:

"Who speaks of love?
The sun-flower, gazing on the Lord of Heaven,
Asks but its sun to shine; Who speaks of love?
The great sun that in dazzling splendor
With an unconscious and an easy sweetness,
Shone on the earth; who can then wonder
Of purest thought her heart glides on to danger."

Grammont says of the budding love of the young lady:

"Who speaks of love?
The sun-flower, gazing on the Lord of Heaven,
Asks but its sun to shine; Who speaks of love?
The great sun that in dazzling splendor
With an unconscious and an easy sweetness,
Shone on the earth; who can then wonder
Of purest thought her heart glides on to danger."

This is very sweet and pretty, though we are not sure that we have not met with that image of the sun-flower before. This is more original:

"The people, like the air,
Is rarely heard, save when it speaks in thunder."

Madame de Montespan, when new to the court, asks Lauzun:

"Does this round
Of gaudy pomps—this glare of glittering nothings;
Does it ever pall upon you? To my eyes
'Tis as the earth would be if turfed with scarlet,
Without one spot of green."

In the same scene he thus compliments her talents for rising at court:

"Your head most ably counterfeits the heart,
But never, like the heart, betrays itself."

Of Madame de la Valliere, she says:

"Her meek nature shrinks
To hold one's honor not a phrase to swear by,
They tell me now all this is out of fashion."
Even from our homage, and she wears her state,  
As if she prey'd the world to pardon greatness.

Again, Lauzun says of her:  
"She has too much conscience for the king!  
He likes not to look up, and feel how low,  
He's on the throne that overlooks the world,  
His royal greatness dwarts beside that heart  
That never stooped to sin, save when it loved it."

O! most lame and impotent conclusion to a noble passage! What it? Sir?

The conversations between Louis and his mistress, afford some hints of which even virtuous love might profit. He says to her:

"Nay, smile, Louise!—love thinks himself aggrieved  
If ever cast shadows o'er the heart it seeks  
To fill with cloudless sunshine!"

Bragelone, after conversing with the penitent Duchess, says:

"The angel hath not left her!—if the planes  
Have lost the whiteness of their younger glory,  
The wings have still the instinct of the skies,  
And yet shall bear her up!"

The scene between him and the king is good on the whole; but there are some ugly blenches, and solemn worship to be transcribed here. The scene, too, between the king and the duchess at the foot of the altar is good, and yet shall beat her up!

We believe the above extracts contain nearly every original and brilliant thought in the whole play. The rest is made up of commonplace, and hacknied thoughts of other writers, and extravagancies which betoken at St. Valori and his wife. He could not otherwise have made of other men's thoughts, take the following examples. Bragelone says to his mistress:

"Yes, if thou bearest men speak of Bragelone,  
If proudest chiefs confess he bore him bravely,  
Come life, come death, his glory shall be thine,  
And all the light it borrowed from thine eyes,  
Shall gild thy name."

How much expanded and weakened is this thought when compared with the original.

"I'll make thee famous with my pen,  
And glorious with my sword."

The comparison of the blush of morning light with that of unspent love, is so hacknied, that, though beautiful, we thought it had lost its place in poetry; but here we have it:

"The rose grows richer on her cheek, like hues,  
That, in the silence of the virgin dawn,  
Dwell, in blushes, light that glads the earth."

Bragelone:

"Blithe with a gesture—with that with a sneer."

Bulwer:

"Dawn with faint praise,—o'erwin with civil leer,  
And, without sneering, teach the rest to voice."

Pope:

"Alas! each slanderer bears a weapon  
No honest arm can baffle."

On the principle "same unique," we do not venture to name any one of the hundred who might claim this thought. It is common property. Mr. B.'s right to use it is unquestionable, but he has no more right to claim credit for it as his own, than to pay a sterling debt in cowries.

"The hope that was the garners for affection."

That garners is Shakespeare's, though the use of it is somewhat changed.

"Unhallowed fire is raging in my veins—  
Heaven on my lips, but earth within my heart."

Does Mr. Bulwer expect to find admirers, except among those who can repeat the beautiful passage in Pope's Essay, where this thought is displayed in all its power? Let the reader remark, too, that it is Made-moiselle de la Valliere before her fall, who utters these delicate lines:

"She gave refusal  
A voice, that puts o'er passion to the blush  
To own one word so soft a heart deities it."

"These eyes proclaimed so pure a mind,  
Even blushed to plead for more."

But enough of these things. A single histrionic denominator a man a thief—and plagiarism is the crime first of poets. Yet we can hardly think, that, in giving the scenes between the lady and Bragelone, Mr. Bulwer thought of that in Cumberland's Carmelito, between St. Valori and his wife. He could not otherwise have rested in such manifest inferiority. For the same reason, we must suppose that he wrote the following without thinking of Miss Baillie, though she cannot fail to recognize her property. But she is rich, and can spare it. Bragelone is made to say to the duchess:

"On the day  
That gives thee to the veil, we'll meet once more;  
Let mine be man's last blessing in this world.  
O! tell me then, thou hast not been so happy as thou hast been;  
And when we part, I'll seek some hermit cell  
Beside the walls that compass thee, and pray,  
Morning and night, shall join our souls in heaven."

Who can read these lines, and remember the rich scene that Miss Baillie has drawn from this thought, without a smile at the vanity of Mr. Bulwer's high pretensions?  
It is to these pretensions that we must attribute this extended notice, so disproportioned to the size of the work. We have hardly allowed ourselves room for specimens to justify our other charges of extravagance and bad taste. But we cannot make good our case without presenting a few:

"The purple light  
Bathing the cold earth from a Hebe's urn."

"The golden words in which  
The honest heart still coins its massive ore."

"These shadows, ministered to the royal sun."

"And, without sneering, teach the rest to voice."

"Blithe with a gesture—with that with a sneer."

Bragelone:

"Dawn with faint praise,—o'erwin with civil leer,  
And, without sneering, teach the rest to voice."

Pope.

"The hope that was the garners for affection."

That garners is Shakespeare's, though the use of it is somewhat changed.

"Unhallowed fire is raging in my veins—  
Heaven on my lips, but earth within my heart."

Does Mr. Bulwer expect to find admirers, except among those who can repeat the beautiful passage in Pope's Essay, where this thought is displayed in all its power? Let the reader remark, too, that it is Made-moiselle de la Valliere before her fall, who utters these delicate lines:

"She gave refusal  
A voice, that puts o'er passion to the blush  
To own one word so soft a heart deities it."

"These eyes proclaimed so pure a mind,  
Even blushed to plead for more."

But enough of these things. A single histrionic denominator a man a thief—and plagiarism is the crime first of poets. Yet we can hardly think, that, in giving the scenes between the lady and Bragelone, Mr. Bulwer thought of that in Cumberland's Carmelito, between St. Valori and his wife. He could not otherwise have rested in such manifest inferiority. For the same reason, we must suppose that he wrote the following without thinking of Miss Baillie, though she cannot fail to recognize her property. But she is rich, and can spare it. Bragelone is made to say to the duchess:

"On the day  
That gives thee to the veil, we'll meet once more;  
Let mine be man's last blessing in this world.  
O! tell me then, thou hast not been so happy as thou hast been;  
And when we part, I'll seek some hermit cell  
Beside the walls that compass thee, and pray,  
Morning and night, shall join our souls in heaven."

Who can read these lines, and remember the rich scene that Miss Baillie has drawn from this thought, without a smile at the vanity of Mr. Bulwer's high pretensions?  
It is to these pretensions that we must attribute this extended notice, so disproportioned to the size of the work. We have hardly allowed ourselves room for specimens to justify our other charges of extravagance and bad taste. But we cannot make good our case without presenting a few:

"The purple light  
Bathing the cold earth from a Hebe's urn."

"The golden words in which  
The honest heart still coins its massive ore."

"These shadows, ministered to the royal sun."
Here is an elaborate image. We have the shadow and the sun. Where is the substance? An unimaginative man might read this without missing anything. Not so with him before whose mental vision the images of the poet's dream "flit palpably."

"And thou, grey convent, whose inspiring chime
Measures the hours with prayer, that morn and eve,
Life may ascend the ladder of the angels
And climb to heaven."

We give this as a specimen of common-place rhapsody, stolen, apparently, from the Methodist pulpit. It is such a thought as might be supposed to have a place in one of Mr. Irving's sermons in an unknown tongue, the proper vehicle for incomprehensible ideas.

"At court,
Vice, to win followers, takes the front of virtue,
And looks the dull plebeian things called moral
To scorn, until they blush to be unlike her."

What means this? Vice pays to virtue the tribute of hypocrisy, and takes its semblance, and at the same time treat it with scorn!!! Can this be so?—

"If love's sun, once set, bequeaths a twilight,
'Twould only hover o'er some form, whom chance
Had linked with Louis."

Brugelone, foreboding the fate of the Bourbon race, says to Louis:

"When the sage, who saddens o'er the end,
Tracks back the causes, tremble lest he find
The seeds—thy war, thy pomp, and thy profusion
Sowed in a heartless effort and endless people,
Grew to the tree from which men shaped the scaffold."

"When, on the music of the leaves of life,
Chill silence falls."

Unriddle this who can.

We will but add some notice of Mr. Bulwer's wit. This shows itself chiefly in puns, and puns in a French court on English idioms.

Grammont. "The women say she's plain,"

(though modern English for homely).

Lauzun. "The women. Oh! The case it is that's plain. She must be beautiful."

They stick a pair of long white feathers on the fool Montespan's head, and Lauzun tells him:

"Would you be safe, show always the white feather."

Then the feathers are likened to horns, and he is told

"You are not the first courtier who has plumed
Himself upon his horns."

Lauzun, when disgraced, is told

"You've played the knave, and thrown away the king."

And this (the last is borrowed from George Selwyn) is the wit of the Augustan court of Louis XIV.